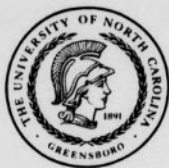


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CANADY, LEANDER. Still Life Studies of Light and Form. (1975)  
Directed by: Mr. Andrew Martin. Pp.2.

This thesis of drawings and paintings have to do with learning  
to see, to draw, to paint.

The works are exhibited in the Weatherspoon Art Gallery of the  
University of North Carolina at Greensboro from January 18 to Feb-  
ruary 1, 1976.

A 35mm color transparency of each work is at the Walter C. Jackson  
Library at the University of North Carolina at Greensboro.

STILL LIFE STUDIES OF

LIGHT AND FORM

by

Leander Canady

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1975

Approved by

Andrew Martin  
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Thesis Adviser

Andrew Martin

Committee Members

James Barber

Andrew Martin

Peter Foster

Carl Becht

Dec. 9, 1975

Date of Acceptance by Committee

### ACKNOWLEDGEMENTS

I wish to acknowledge my special debt to the encouragement given by my mother and father, and the inspiration of Bernard Baird.

I would like to express my appreciation to my thesis adviser, Andrew Martin and the members of my advisory committee, Walter Barker, Carl Goldstein and Peter Agostini. I am also grateful to Joseph Crivy for his suggestions and advice.

# CATALOGUE

## Pencil Drawings

TITLE	SIZE
1. Still life with Eggs and Goblet	13 $\frac{1}{4}$ " X 13 $\frac{3}{4}$ "
2. Still life with Eggs, Cup and Goblet	29" X 21"
3. Egg, Study I	8 $\frac{1}{2}$ " X 8"
4. Egg, Study II	6 $\frac{1}{2}$ " X 6 $\frac{1}{2}$ "
5. Egg, Study III	6 $\frac{1}{2}$ " X 6 $\frac{1}{2}$ "
6. Still life with Broken Egg Shell	22 $\frac{1}{4}$ " X 17"
7. Self-Portrait	14 $\frac{1}{2}$ " X 18"
8. Profile Portrait	8 $\frac{1}{2}$ " X 14"

## Oil Paintings

TITLE	SIZE
1. Eggs and Goblet	16" X 14"
2. Still life with Drapery, Egg and Pot	18" X 16"
3. Still life of Eggs in Bowl	18" X 16"
4. Still life with Broken Egg Shell	20" X 16"
5. Broken Egg Shell	12" X 12"

In doing drawings and paintings of still lifes, I became concerned with making three-dimensional objects work on the flat, two-dimensional surface of paper and canvas; in order to achieve an illusion of three-dimensional form on these flat surfaces, I had to add to, or alter the image or images I saw, and thus artificially create space and form.

The drawings and paintings are primarily of the same subject, eggs. I found these objects presented an excellent means to study light and form. I studied the work of Leonardo, Michelangelo and Piero; I found that the most common method of rendering three-dimensional form was by the use of light and shade or tone. And from Vermeer, Valasquez and most noticeably and constantly Chardin—the play of light on form. I use the same subject to experiment with light and shade without concerning myself with subject matter.

I set up still lifes in situations of white-on-white, limiting the value range of object or objects, surface and background. Also by limiting the colors on my palette, I am able to manipulate the warm and cool tones of light. I use large amounts of white paint with the colors to create an overall sense of light. I am concerned with tone and value contrast rather than high color contrast; constant light was pertinent for tone and color decisions.

In my development I have gone through different phases in an attempt to refine my technique in order to bring the object or objects into closer focus and create a well defined three-dimensional illusion

of form and space. My space is defined by the object(s) and by light. I see space as being significant in relation to both small and large object(s) in the still lifes. I have achieved a mood in my work by achieving just the right light.

My drawings are executed with lead pencils ranging in hardness from a B to a 9H on Arches and Aquabee drawing paper with the sizes measuring  $6\frac{1}{2}$ " X  $6\frac{1}{2}$ " to 29" X 21". I build up form gradually in relation to the basic tone values—high-light, half-tone, shadow, reflected light and cast shadow. The white of the drawing paper is used to create the strongest value tone in my drawings. In my pencil drawings I have attempted to achieve a purity in the images and a clarification of spatial relationships. The drawings are intended to have a more sensitive quality than my paintings. The elimination of color simplified my technical problems. It allowed me to concentrate on the development and the build up of form through light in an attempt to create solid form.

In conclusion, I have confronted the specific problems of light to build form, form and space, in an attempt to evoke a new reality and intimacy with each still life.